

AMERICAN ART NEWS.

VOL. VII. No. 10.

NEW YORK, DECEMBER 19, 1908.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 6.

New York.

Bauer-Folsom Co.—Selected American paintings. Antiques, art objects and decorations.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.

C. J. Charles.—Works of art.

Caussa Galleries.—Antique works of art.

Clausen Galleries.—Artistic frames, mirrors and modern paintings.

Cottier Galleries.—Representative paintings, art objects and decorations.

Durand-Ruel Galleries.—Ancient and modern paintings.

Ehrich Galleries.—Permanent exhibition of Old Masters.

Fifth Avenue Art Galleries, 546 Fifth Avenue.—A large and well chosen stock of furnishings, textiles and rugs, pictures and art objects.

Holland Art Galleries.—High class modern paintings.

Gimpel and Wildenstein Galleries.—High-class old paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.

Macbeth Galleries.—Bronzes and sculptures by St. Eberle, Chester Beach and others.

Montross Gallery, 372 Fifth Avenue.—Paintings by Childe Hassam to Dec 26.

Noé Galleries, 477 Fifth Avenue (Cor. 41st St.), opposite Library.

Oehme Galleries.—French and Dutch paintings.

Powell Gallery.—Paintings—Artistic frames.

Louis Ralston.—Ancient and modern paintings.

The Rice Gallery, 45 John St.—Special exhibition of Thumb-nail Sketches by Julian Onderdonk.

Scott & Fowles.—High-class paintings by Barbizon and Dutch masters.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Yamanaka & Co.—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt.—High-class paintings.

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

J. & S. Goldschmidt, Frankfurt.—High class antiquities.

G. von Mallmann Gallery, Berlin.—High-class old paintings and drawings.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Obach & Co.—Pictures, prints and etchings.

Shepherd Bros.—Pictures by the early British masters.

Paris.

E. Bourgey.—Coins and medals.

Canessa Galleries.—Antique Works of Art.

AN OCHTERVELDT SOLD.

The superior example by Jacob Ochterveldt just purchased from the Ehrich Galleries by a discriminating collector is reproduced on this page. The picture is unusually fine in its treatment of light effects and exhibits very strongly the influence of Metsu and Peter de Hoogh. As the editor of Bryan's Dictionary rightly says "Good pictures of Ochterveldt in good condition are very scarce," the fortunate collector is to be congratulated on his acquisition. This picture was in the exhibition of early Dutch and Flemish art now on at the Ehrich Galleries.



MISTRESS AND MAID.

By Jacob Ochterveldt (1635-1705).

Recently Sold by the Ehrich Galleries.

Hamburger Fres.—Works of Art.

Kleinberger Galleries.—Works of Art.

Kerkor Minassian Gallery.—Persian, Arabian and Babylonian objects for collection.

Kouchakji Freres.—Art objects for collections.

Sivadjan Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

W. E. D. Stokes, of the Ansonia, recently purchased from the Holland Art Galleries, Jean Aubert's masterpiece entitled "Love's Captives," exhibited at the Salon of 1891, for an approximate price of \$20,000.

Sensational features developed in the fight which began in Oswego, N. Y., Tuesday last to set aside the will of the late Frederick Cooper Hewitt, a bachelor, who left the bulk of his fortune of \$6,000,000 to art, chiefly the Metropolitan Museum.

MILTON MEMORIAL WINDOW.

The Milton Ter-Centenary was celebrated last week, and was marked by at least one artistic idea. The study of the pastor of Plymouth Church, Brooklyn, Rev. Newell Dwight Hillis, will receive as its principal enrichment a window whose subject is John Milton writing the "Plea for the Liberty of the Press."

Milton is depicted seated in his own library writing, with books and manuscripts around him. The light from a small leaded window falls across his shoulder onto the table and the manuscript there. Thus the chiaroscuro of the composition brings the high light upon the face and hands of the figure and forms by so doing the focus of the composition.

The window is the work of Mr. Fred Stymetz Lamb, who has been designing a series of important windows for the Church Building.

FOGG MUSEUM DIRECTOR.

Whether Edward Waldo Forbes, who has just been chosen director of the William Hayes Fogg Museum, can and will do anything for art at Harvard—anything, that is to say, that leaders of the artistic professions will agree to be artistically right—is a subject for speculation. Literary study of the fine arts—Ruskin and that sort of thing—has long been prevalent at the oldest American university. Practical instruction in drawing and painting of considerable value has been offered to graduates and undergraduates, particularly those in the department of architecture. What has been done has been much better than nothing. But, as Professor Norton used to urge scathingly, the entire physical equipment of the university in Cambridge is extremely inartistic.

The collections of the Fogg Museum are not especially distinguished by catholicity of taste, but they are glorious as compared with the building in which they are housed. Mr. Forbes, whose arduous duty it will be to increase public respect for a misplaced museum, is already one of the trustees of the Boston Museum of Fine Arts, and has served for several years on the supervisory committee of the Fogg Museum, so that he goes to his new post with, presumably, some conception of its requirements. What Harvard especially needs just now is an art commission, composed not necessarily of gentlemen, but certainly of artists, with power and courage to turn down the hack work of over-rated celebrities and to engage the best men available in the three allied professions to repair the damage of ten generations.

THE MUSEUM'S COROT.

Through a regrettable error it was stated in the ART NEWS last week that the Metropolitan Museum had purchased from Cottier & Co., No. 3 East Fortieth Street, the well known and important picture by Corot, the famous "Danse de Nymphes," formerly in the collections of the late Charles A. Dana and of Mr. George Gould. This picture is now at the Cottier galleries, where it forms one of the most important features of the beautiful collection there displayed.

The Corot, which the Museum has purchased from Cottier & Co., although perhaps not quite as well known to American lovers as the "Danse de Nymphes," is certainly quite as beautiful and as important in its way as representing Corot's romantic and classical period. Its title is "Le Sommeil de Diane" (The Sleep of Diana). It measures 78 by 53 inches, and is the companion of the celebrated "Orpheus," which represents day as the Diana does night.

Both pictures were painted in 1863. They became the property of Prince Paul Demidoff, husband of Napoleon III's celebrated cousin, Princesse Mathilde, and at the Demidoff sale of 1868 the "Diana" brought \$1,000. It came into the hands of M. Durand-Ruel, and in 1875 was sold for 11,000 francs by M. Breyse. The "Diana" and the "Orpheus" were brought to this country by Cottier & Co., and Mrs. Potter Palmer of Chicago purchased and still owns the "Orpheus."

IN THE ART SCHOOLS.

ST. LOUIS MUSIUM ART SCHOOL.

The second term of the thirty-fifth year of the day classes of the St. Louis School of Fine Arts opened on Monday, Dec. 14. The attention of all interested in art education is drawn to the fact that the St. Louis School of Fine Arts has much to offer to the people of St. Louis and the great territory of which it is the natural educational centre. The technical courses of the St. Louis school, and the results obtained, have given it unquestioned standing as one of the chief art institutions of this country. Its work in the applied arts has accentuated its leadership. The conventional studies of the usual art school are pursued, successfully, side by side with practical instruction and professional training in various branches of applied art. There are special classes in applied design, in pottery, in ceramic decoration, in book-binding.

NATIONAL SCHOOL OF ART.

The National School of Art is giving a week's instruction free to all serious students who may be interested in ascertaining their methods. The offer will hold good all of this season.

The success of the school is "it" that could be hoped for. The number of pupils is constantly increasing and its reputation is growing throughout the United States and Cuba. Pupils are applying from the far west and Canada, and the instructors are much encouraged.

The portrait and woman's life classes, conducted by Frank Melville DuMond, who is the principal instructor, have become recognized as important under his teaching and can compete now with any in the city.

The class in applied design with Mrs. May Benson as instructor is very popular.

The students will hold an exhibition in January of which mention will be made later.

ART STUDENTS' LEAGUE.

Franklin Booth held an exhibition of pen and ink drawings in the rooms of the Art Students' League this week. His work is clever and sympathetic. Most of the drawings shown illustrate pastoral verses. The artist is an Indiana farm boy, studied in Indianapolis and came here six years ago to illustrate for periodicals.

A number of students of the League have had their work hung at the present Academy Exhibition. Some of these are Dimitri Romanoffski, Florence Ballin and Louis Curran, who is the son of Charles E. Curran. Joseph Davidson sent some work from Paris where he is now studying. John F. Carlson has two landscapes in the exhibition, and both are well hung. He is the assistant instructor of the summer school of the League at Woodstock, New York, and is planning an exhibition of his work some time in January.

All arrangements for the Leap Year dance are completed and the posters announcing this have suggested many novel ideas for costumes to be worn.

Miss Agnes Armistead, after a prolonged absence, is again at the League. She spent the past summer painting at New Hamburg, N. Y.

LENOX ART ACADEMY.

The Bazaar and Exhibition of the students of the Lenox Art Academy, 109 West 124th street, will remain open until December 24, daily from 2 to 5.30 and 7 to 10 P. M. There is a fine display of landscapes, and art novelties, pillow tops, table covers, calendars and other articles. Admission is free.

NATIONAL ACADEMY OF DESIGN.

On a recent night it was arranged that the modelling-class of the Academy should forsake their work and indulge in a spirited, lively treat which was held at Ganfarone's, facing McDougal Alley, from whence many of the sculptors hid. After a criss-cross fire of repartee those present went to the studio of Edward Sanford upon his invitation after dinner, where one of those merry times only possible in art student life was enjoyed. The many studies and casts for work done at Loon Lake on commission, as well as the other interesting Indian subjects shown, prove Mr. Sanford as a sculptor of much ability, while his painting proves him a colorist.

Ernest D. Roth, whose etchings are so well known to the visitors of the water-color shows, has returned to this country after a stay of several years in Europe, having gone from Italy to Constantinople. He visited the Academy schools last week where he studied before his trip abroad.

The School Committee and Council, with the Instructors of the Academy, met last Monday to examine the drawings and paintings done by the students in the day and evening classes since the beginning of the season. Those who were on probation were either advanced or kept on this condition, while a number were dropped from the lists of the school.

G. Lawrence Nelson, on account of the numerous commissions he has on hand for portraits, will not be able to rejoin the Academy classes this season. Mr. Nelson's portrait at the Academy exhibition of Chester Beach, the sculptor, is the property of the National Academy, being an associate portrait. Diagonally across from this is a large landscape done by Mr. Nelson last summer at Woodstock. Another successful portrait he has just finished is that of Cullen Yates as his associate canvas upon election to the Academy.

Last Wednesday pen and ink drawings were done in the Etching Class of the Academy. Mr. C. F. W. Mielatz, the instructor of this class, selected those students he considered strong enough in draughtsmanship to take up the study of etching. The first-class work will be done next Wednesday.

NEW YORK SCHOOL OF ART.

The informal dance given by the Morning Illustration Class was a success. Everybody was there and danced with hearty enjoyment.

The barn-dance was the favorite, and sweet and graceful the girls looked with their simple, dainty gowns and radiant faces. In spite of the dance, the students of the Illustration Class were early in assembling Friday morning, for the instructor, Mr. Kenneth Hayes Miller, comes an hour before time and stays long after the model stops posing. Owing to this unusual attention and individual interest remarkable advance is being made. Not only are the compositions of each original in idea, but the style of work differs as much as the pupils. The work of the class is simple, strong, artistic and practical.

The class in metal work has accomplished such practical results that many are engaged in carrying out orders for the Christmas holidays. Tasteful and beautiful pieces of jewelry and bric-a-brac have been designed.

On Tuesday mornings the large gallery on the second floor is converted into a class-room to accommodate the new class in free-hand drawing. The primary aim of this instruction is to supplement the work in the department of applied design.

CORCORAN GALLERY EXHIBIT.

(Second Notice.)

In so large an exhibition, comprising as it does 390 pictures, as that now in the Corcoran Gallery in Washington, the problem of hanging was of course a difficult one. There have been and are many adverse criticisms on this hanging, but it seems to the writer that while, of course, here and there it is difficult to understand why certain canvases were placed in such close juxtaposition, with resultant violent contrasts of color and tone, that the committee, who were Irving R. Wiles, Hugh H. Breckenridge, Edmund C. Tarbell, Richard N. Brooke and Walter MacEwen, with Director McGuire ex-officio, probably did as well as any other body could have done with the problem.

Many Individual Examples.

Since the first notice of the exhibition was written, the Winter Academy display has opened in this city and a study of its numbers emphasizes the general criticism that I made last week on the Corcoran exhibit—namely, that its general quality might have been improved by the acceptance of fewer examples from individual painters, even if good ones.

For example—William M. Chase has no less than seven examples; Joseph de Camp, 4; Gari Melchers, 4; Childe Hassam, 4; Cecelia Beaux, F. B. Benson, H. H. Breckenridge, Emil Carlsen, Kenyon Cox, Charles H. Davis, Thomas Eakins, Albert L. Groll, Winslow Homer, John La Farge, Willard L. Metcalf, H. D. Murphy, Leonard Ochtman, E. W. Redfield, W. E. Schofield, E. C. Tarbell, A. A. Thayer, 3 each; while T. P. Anshutz, Hugo Ballin, Carroll Beckwith, Louis Betz, Adolph Borie, W. G. Bunce, Mary Cassatt, William Chadwick, W. W. Churchill, A. S. Clark, E. I. Couse, Bruce Crane, C. C. Curran, E. Daingerfield, W. T. Dannat, H. G. Dearth, L. P. Dessar, Paul Dougherty, E. Dufner, F. V. Dumond, C. Warrenton, Ben Foster, Frank Fowler, F. C. Frieseke, W. Funk, Daniel Garber, Walter Gay, W. W. Gilchrist, Granville Smith, Alexander Harrison, H. S. Hubbell, Content Johnson, William Keith, W. L. Lathrop, Will H. Low, Walter MacEwen, Mary L. Macomber, E. C. Messer, J. F. Murphy, W. M. Paxton, H. W. Ranger, Robert Reid, Frederic Remington, A. P. Ryder, W. Sartain, R. M. Shurtleff, W. Thorne, D. W. Tryon, Eugene P. Ullman, Horatio Walker, J. Alden Weir, Irving R. Wiles, F. B. William, C. H. Woodbury and Charles M. Young are more modestly represented by two examples each.

Average of Quality.

It is not in the spirit of unfair criticism that I call attention to the representation of strong painters by three, much less two examples each—more than three seems to me unfair—but the fact that so comparatively large an individual representation, even in so large a display, made it necessary to show many familiar and several hackneyed canvases, thus deprives the exhibition as a whole of much novelty, and undoubtedly kept out a number of pictures, even by some lesser men which, if admitted, might have improved its general average of quality, good as this is. Before dismissing this subject, let me again with all due respect and deference suggest that in coming exhibitions individual representation, even of stronger men, especially if this is simply to produce old and much shown examples, should be cut down and the field broadened. I hear much complaint of pictures having been invited by the Corcoran authorities, only to be turned down by local juries, but this is a question that lies between the management and the invited artists.

Some Notable Works.

To resume a review of the exhibition, and taking the galleries in order and omitting, for lack of space and time, really inferior canvases—inferior only

in that they do not compare with their fellows—I noticed in gallery A, Winslow Homer's "Early Evening," one of his characteristic Maine coast series, from Col. Freer's collection; Granville Smith's "Indian Summer," as good as an Inness; Gari Melcher's portrait of President Roosevelt in hunting costume, from the Freer collection, a most virile work; Colin Campbell Cooper's characteristic and most decorative and beautifully executed "Church at Abbeville," France; William Sartain's "Manasquand Sand Dunes;" John S. Sargent's early portrait of James Whitcomb Riley, a not over brilliant example; William M. Chase's strong and characteristic portraits of Mrs. C. and a young man; R. M. Shurtleff's "Sunlit Woods," beautiful in quality; W. S. Robinson's tender "Midsummer Night;" A. T. Van Laer's large and broadly treated "Autumn—Princeton, N. J.;" Daniel Garber's strong "Quarries at Byram;" Lewis Cohen's "The Bridge," very rich in color quality and lovely in sunlight and air; Robert Henri's well-known and always effective "Young Woman in Black;" Harry Van Der Weyden's "The Old Mill," an unusual work; W. A. Coffin's old but always good "Sunrise in Winter;" Carroll Beckwith's strong, sober and dignified "Portrait of Richard Ewart;" E. Dufner's "Storm at Moonrise;" Gustav Wiegand's "Evening Haze—Maine," an able landscape; Gari Melcher's decorative portrait of Mrs. Melcher; Douglas Volk's decorative and charming figure piece, "Among the Lilies;" Hugo Ballin's Italian old master, "The Bath;" C. W. Eaton's tender and feeling "December Afternoon," and Cecelia Beaux's portrait of John F. Lewis, the best of her three examples. The work of Miss Beaux is not as good as it was and is growing tinny.

In Gallery B.

In gallery B the works, not mentioned before, which stand out are H. H. Breckenridge's old "Thread of Scarlet;" Louis Bett's "Baby Whisperings," a charming study of childhood; Emil Carlsen's "Windham Hill," and the following, which have been shown so often to be too well known to need description: W. E. Schofield's "Approach of Spring," Childe Hassam's "Little June Idyl," W. L. Lathrop's "Twilight After Rain," Gari Melcher's "Madonna," W. L. Metcalf's "The Bower," W. T. Dannet's "After the Mass," W. M. Chase's "Young Roman," F. D. Millet's "Black Sheep," Walter MacEwen's "An Ancestor" and "Confidences," Charles H. Davis's "Breaking of Winter," Joseph De Camp's "Guitar Player" and "The Cellist," D. W. Tryon's "October" and Mary Cassatt's "Caresse Infantine."

"The Window," by Irving R. Wiles, a new canvas, is a delightful interior with figure, very close to Tarbell in its light effect and atmosphere.

The remaining galleries must be left for another notice.

James B. Townsend.

CORRESPONDENCE.

Editor AMERICAN ART NEWS:

I am heartily in favor of the specific duty idea.

I would also say put a minimum of, say, \$50. This country is already being flooded with cheap trash paintings from Europe. With free art import the outlook for American art and artists is dismal and terrible.

I was born and received my art education in Europe and I know it would be better for the future art of those countries if there was no encouragement to produce cheap, trashy pictures.

Yours truly,

R. HAMILTON.

New York, Dec. 15, 1908.

EXHIBITION CALENDAR FOR ARTISTS.

SOCIETY OF WESTERN ARTISTS.

Thirteenth Annual Traveling Exhibition.
Exhibition in St. Louis, to Dec. 26.
Exhibition in Chicago, Jan. 5-24.
Exhibition in Pittsburg, Feb. 1-21.
Exhibition in Cincinnati, Feb. 27-Mch. 1.
Exhibition in Indianapolis, April 6-26.

PENNSYLVANIA ACADEMY OF FINE ARTS, PHILA., PA.

One Hundred and Fourth Annual Exhibition of Paintings and Sculptures.
Entry cards must be received by December 28.
New York, works received by W. S. Budworth before Jan. 5.
Boston, works received by Doll & Richards, before Jan. 5.
Philadelphia, works collected by Academy, Jan. 4, 5, 6.
Chicago, works received by Newcomb-Macklin Co., before Dec. 31.
Indianapolis, works received by Herron Institute, before Dec. 31.
St. Louis, works received by Noonian & Kochian before Dec. 31.
Press view and Reception Jan. 30.
Opening of exhibition, Jan. 31.
Closing of exhibition, March 14.

THE ARCHITECTURAL LEAGUE, 215 West 57th St.

Twenty-fourth annual exhibition.
Entry cards must be received by Dec. 26.
Exhibits received LAST DAYS Jan. 14, 15.
Annual Dinner, Jan. 29.
Press View and Reception, Jan. 30.
Opening of Exhibition, Jan. 31.
Closing of Exhibition, Feb. 22.

THE AMERICAN SOCIETY OF MINIATURE PAINTERS.

Tenth Annual Exhibition at Knoedler Galleries, N. Y. C.
Works to be sent to 139 W. 54th St., Jan. 16.
Opening of Exhibition, Jan. 23.
Closing of Exhibition, Feb. 6.

WITH THE ARTISTS.

Jef Leempoels will not be able to come this year to the states, having important orders to fulfill. He spent the autumn traveling in Switzerland, south of France, Italy and Sicily, visiting the galleries, and is now busy at his studio in Brussels preparing for next month's exhibition at the Cercle Artistique of Brussels of his last works and portraits.

M. Evergood Blashki has returned to the city, having had a long season of outdoor work in Connecticut and Maine.

This artist has for some years been doing very serious work in landscape painting and helping a great deal to keep up a high standard in American art. He is now at work at his studio, 27 W. 67th street.

Francis Murphy has fully recovered from his serious illness of last spring and is hard at work in his mountain studio. He expects as usual to remain away from the city until January.

Miss Helen Simpson has just returned from spending a year in Brittany, where she painted a number of charming pictures. She has taken a studio in the Holbein.

M. Petersen will have a criticism class during the winter at the studio of Miss Ella Valk, 128 West 59th street.

Alethea H. Platt gave a delightful reception to her artist friends at her Van Dyck studio on Tuesday last. Owing to the popularity of Miss Platt's charming "interiors" a large number attended to view her latest pictures, which were much admired for their directness of handling and pleasing color. Mrs. Clara W. Parrish poured tea. Among those present were Charles Curran, Mrs. C. Coman, Mrs. Elliott Daingerfield, Cullen Yates, Rhoda Holmes Nichols, Helen Watson Phelps, Ben Foster, Robert D. Gauley and Colin Campbell Cooper.

Colin Campbell Cooper is settled in his Gainsborough studio. During the summer he painted at Pottsford, N. Y., and at Rochester. At the latter place he painted an interesting picture of the Main Street Bridge, which he found a picturesque subject. The canvas is in a low key and the bridge resembles that over the Arno at Florence. He is at present engaged in painting the portrait of Mrs. Merriman of Belford, Pa.



THE CASCADE
By F. Ballard Williams

In Winter Academy Exhibition.

Emma Lambert Cooper has in her Gainsborough studio a number of charming interiors in oils and water colors, the result of her summer's work at Pottsford, N. Y.

The exhibition of recent paintings of France and Holland by Frank Townsend Hutchins will close to-day. It has been well attended and several of the paintings were sold. Some of the paintings admired were "Old Treasures," "The Old Bridge in Rynsburg," "Watching the Fishing Boat Depart."

The collection will be placed on exhibition Jan. 4 next, in the galleries of The Empire Moulding Works, No. 60 East Avenue, Rochester, N. Y.

MOSLER'S NEW PICTURE.

Henry Mosler is showing at his studio, No. 333 Fourth Avenue, his latest picture, "Ring, Ring for Liberty," which was recently described in the ART NEWS. The remarkable composition, which has historical as well as artistic value, and which depicts one of the most stirring incidents of Revolutionary days, emphasizes the possession by the veteran artist, who almost alone preserves the traditions and carries on the work of the German storytelling school, of all his former abilities.

Henry Wolf has just completed a wood engraving after the painting called "The Idle Student," by Thomas Couture, in the Catherine Lorillard Wolfe collection in the Metropolitan Museum. It adds another to Mr. Wolfe's series of engravings after gems in the museum in which he has already included the splendid Van der Meer, "Young Woman at a Window," the "Boy with a Sword," by Manet; the Velasquez "Balthazar Carlos," and the "Portrait of a Girl" for long attributed to da Vinci, but now classed with the work of Ambrogio de Predis.

W. Granville Smith recently returned to his studio, 96 Fifth avenue, from a trip along the Maine coast, where he painted several pictures. The works, some of which are in a high key, have good out-door feeling and are virile in treatment.

Mrs. A. L. Wyant spent the summer at Arkville, N. Y., where she did some painting. Her New York studio is in the Colonial Studio building on West 67th Street.

EASTMAN JOHNSON'S INDIANS.



HEAD BY EASTMAN JOHNSON.

On Eastman Johnson's return from Europe in 1856 one of his principal ideas was to study the American Indian. He therefore, in 1856 and 1857, made successive journeys to Superior, Wis., for studies of the Chippewas of Grand Portage. He was deeply interested in "this noble race," as he always called them, with much beauty of feature and of noble bearing. He said "the ancient Romans were not of more patrician beauty, and that it would be most deplorable should a fine race become extinct."

Now, on the shores of Lake Superior, where once they lived in such numbers, there is not a trace of them left.

Mr. Johnson made twenty-eight studies and pictures, of which the accompanying illustration is one. For six months they have been on exhibition at the Natural History Museum of New York.

Many of them are full length figures, fine as panels, sometimes merely draped, sometimes clad in singularly beautiful costumes or partial costumes marvelously adapted to the showing of their fine figures and splendid physique. Their taste in color and design Mr. Johnson noticed very keenly and secured these interesting garments and ornaments. They were only recently found in his late studio and had remained just as he had sealed them in 1857 in a box which was unopened until October 15 last.

The town of Superior dated from 1857, the shores of the lake with its wigwams, Indians, the canoes on its waters Mr. Johnson also depicted with the utmost fidelity. Also the steamer "Lady Elgin." This ill-fated vessel was lost a few years later, and its tragic end formed a part of a Lincoln campaign song.

This historical collection of pictures and the garments have now been purchased by Mr. Richard T. Crain, the well-known connoisseur, and presented to the Museum of Duluth.

FEDERAL BUREAU FINE ARTS.

The establishment of a federal bureau of fine arts, under the Department of the Interior, was recommended by the committee on the allied fine arts of the American Institute of Architects, which met in Washington this week in its forty-second annual convention. It was suggested that the work of the proposed bureau be statistical and advisory rather than instructive.

The most important recommendations of the board of directors was in regard to the proposed national memorial to Abraham Lincoln. For this the board approved of the scheme of the park commission for placing the memorial on what is known as the Mall in Washington, and strongly disapproved of the scheme of building a highway from this city to Gettysburg as a memorial to Lincoln. It further was recommended that the institute's gold medal be awarded to Charles F. McKim, of New York City, the first time that an American has thus been honored by the institute.

THE HERALD CORRECTS.

The N. Y. Herald of Sunday last, Dec. 13, published the following:

A Correction.

On November 22 the Herald published in its Sunday Magazine section a portrait of Pope Pius X, as the only portrait for which His Holiness had ever posed. It now appears that this statement, made in good faith, did an injustice to several eminent artists, notably Mr. A. Muller-Ury and Mr. H. J. Thaddeus, to whom sittings have been given by the Holy Father. The Herald's informants in this matter express their regret for the error in the following letter:

To the Editor of the Herald:

Depending upon the signed statement of a reputable art exporting firm in Italy, we supplied you with a picture of His Holiness Pope Pius X for an article in last Sunday's Herald, stating that it was a reproduction of the only painting for which the Holy Father had posed. It is now clear that we were deceived in this, and we regret that we were the means of misleading the Herald. We have taken pains to ascertain that the sale of the reproduction of this picture has been stopped and the money returned to every offering purchaser.

THE CATHOLIC EDITING COMPANY,
Ernesto Begni, President.

New York, Nov. 28, 1908.

[J. C. Arter and the Marquise de Wentworth—American artists who have also painted the present Pope should have been included also in the above correction.—Ed. ART NEWS.]

AMERICAN ART NEWS.

Published Weekly from Oct. 15 to May 15;
Monthly from May 15 to Oct. 15 by the
AMERICAN ART NEWS COMPANY
INCORPORATED.
JAMES B. TOWNSEND, President and Treasurer,
1265 Broadway.
M. E. LOUNSBERRY, Secretary,
1265 Broadway.

SUBSCRIPTION RATES.	
Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

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W. E. Spiers . . . 36 Maiden Lane, W.C.
Sunday Times . . . 7 Essex St.

PARIS.
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Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Cie. . . 31 Boul. Haussmann
American Express Co. . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
Crédit Lyonnais . . . 21 Boul. des Italiens
Comptoir National d'Escompte . . 2 Place de l'Opera
American Art Association . . Notre Dame des Champs
Munroe et Cie. . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel

THE ART TARIFF FIGHT.

The Secretary of the American Free Art League, Mr. Myron W. Pierce, whose headquarters are in Boston, continues to injure the cause of his organization by false and misleading statements. Why he is allowed so to do it is difficult to understand. No good cause was ever aided by the attempted suppression of its opponents and the utterance of unfounded statements regarding the cause itself, or such opponents. Mr. Pierce has stated personally and in writing of late that there was no opposition found at Washington at the time of the recent tariff hearing, save that of the editor of this journal. This is not true. The editor of this journal did not go to Washington to oppose or fight the Free Art League, but simply to suggest to the Ways and Means Committee that a specific duty provision better suited his constituency. He knew full well also that such a suggestion had more chance of favorable action by Congress than had the abolition of the present art duty.

The aforesaid editor would have been shut off from appearance before the Committee had it not been for the fair-mindedness of Mr. Louis Ehrich, of New York, who himself appeared for Free Art—by the crowding of the Committee room by Mr. Pierce with Free Art delegates, so that it had the

appearance of a packed meeting, and his handing to the Chairman of the Committee of a list of a score of speakers who, if all had been heard, would have consumed the night. There were present several gentlemen who wished to protest against any change whatever in the present art duties, and these were shut out and off entirely by the "clever" Mr. Pierce. They are not the more disposed now to relax their efforts. The Ways and Means Committee, we are credibly informed, were led to believe from appearances and the handing in of a long list of names of speakers for Free Art that there was no opposition to Free Art, and are surprised to find now that there was.

Now all this, with Mr. Pierce's continued published false assertions that "The American artist is in favor of free art," and that "The newspapers of the country are nearly a unit for it," may be good politics, but it strikes us, as it will all fair-minded men, bad policy. We are not aware that Mr. Pierce's former activities have been such as to give him the prominence in the American art world he now imagines he holds, and we commend a study of the situation to the officers of the Free Art League.

A CORRECTION.

We published last week a story of the sale to the Brooklyn Museum by Mr. Azeez Khayat of a collection of ancient Persian lustre ware, with the further statement that among the pieces was a water jar, the only similar piece in this country being in the collection of Col. Charles L. Freer of Detroit. We are credibly informed that Mr. Khayat sold his collection, including the water jar, to the Brooklyn Museum for a total sum, about ten times less than that paid by Col. Freer for his water jar alone. The inference is that Col. Freer's jar is not similar to that sold to the Museum, and we regret to have innocently published evidently incorrect information.

SOME PERTINENT QUESTIONS.

Why did H. V. Fuller's big Mural, at the Winter Academy, which is not a new work, having been shown at the Corcoran Exhibition two years ago, and reproduced all over the country, be now so acclaimed again, reproduced and receive the Carnegie prize?

Why should President-elect Taft be painted by George Burroughs Torrey? and why should Tim Woodruff have been present at the first sitting?

Who was it that said in published interviews in the dailies last May "We will put a well-known dealer in American pictures behind the bars in two months"? The two months are more than up.

Why if the Brown Co-operative Picture Club succeeded in a bad year shouldn't other artists form such clubs?

Why is the Sherwood called the "House of Babel?"

A NOTEWORTHY FACT

in connection with the present Exhibition of **EARLY DUTCH** and **FLEMISH ART** at the **EHRLICH GALLERIES**, Fifth Avenue and Fortieth Street, is that every example bears the written endorsement as to genuineness and attribution by Dr. Hofstede de Groot of The Hague, Holland, who is the recognized greatest authority of Dutch and Flemish Art. All the other Early Schools of Art are equally well represented. These Galleries, by supplementing their own knowledge with the highest foreign expert opinion, offer their patrons indisputably genuine and correctly attributed "**Old Masters**"

WINTER ACADEMY DISPLAY.

(Second Notice.)

For the first time in the history of the National Academy of Design the sculptors have been given, through the courtesy of Mr. Frank J. Gould, an adequate and appropriate exhibition gallery, and their display in Mr. Gould's riding hall, adjoining the Fine Art galleries, is so effective and beautiful as to add greatly to the attractiveness even of the best winter or autumn academy exhibition in the history of the veteran organization.

Sculptures Well Arranged.

The arrangement and placing of the sculptures is so good as to largely enhance the beauty and value of the exhibition. There is no crowding of exhibits, and with the aid of evergreens and tanbark and a few well placed partitions, the effect of the lofty ceiling hall is that of a winter garden. At the far end, and facing the visitor, where it holds the place of honor, is Daniel C. French's impressive and beautiful Melvin memorial, that exquisite figure of the "Mourning Victory," which in sadness and beauty of expression and grace of lines, not only in the figure but in the draperies, comes only second in memorial sculptures of the kind to St. Gaudens' great figure of "Grief" in Rock Creek Park Cemetery, Washington. At the near end of the hall, also in a deserved place of honor, is Augustus Lukeman's large, heroic and splendid group for the Soldier's Monument at Somerville, Mass., which in boldness of conception and in the action of the angel holding the flag above the soldier figure, comes also close to St. Gaudens' statue of Sherman and Victory at the Plaza Circle in this city.

Striking Work Shown.

It is impossible in a hasty review of this sculpture show to more than allude to the best work. Herbert Adams is well represented by figures typifying Greek Architecture and Sculpture, Robert I. Aitken, by his fine and well known "Dancing Nymph," and "Bacchante," and his speaking bust of David Warfield, Paul W. Bartlett by his torsos of young women and his heads of a young girl and woman and his model for the head of Lafayette, and Chester Beach by a characteristic little baby head in marble and a bronze plaque of Austen M. Purves and family.

From such able sculptors as Karl Bitter come his well known figures of Chinese Law and Art, Solon H. Borglum "At the Fountain," John J. Boyle, his "Rebecca at the Well," and Victor D. Brenner, his portrait of President Roosevelt, A. St. L. Eberle shows three of her little statuettes of low life and her graceful and beautiful "La Cigale," and Pierre Feitu his speaking portrait bust of Edgar M. Ward, and a characteristic graceful Gallic conception, "Delirium of Motion." From Daniel C. French comes, in addition to his superb Melvin memorial, above described, his well known figures of Lyric Poetry and Greek Religion, while J. Scott Hartley, now a veteran, sends a most striking and faithful portrait bust of

Otis Skinner, the actor, in his remarkable conception of Col. Brideau.

Other Good Examples.

Eli Harvey is represented by ten of his admirably executed, amusing and faithful little animal sculptures, chiefly of bears, and Charles Keck by his large and fine conception of "Egypt Re-awakening." From Sergeant Kendall, who makes his first bow to the public as a sculptor, comes a well-mounted head of a Breton peasant and a delightful little bust of a child, and Isadore Konti shows his well known Orpheus and a fountain group. Augustus Lukeman has, in addition to his Soldiers' Monument, two fine figures of a Hebrew Psalmist and Apostle, and H. A. McNeil is well represented by a figure group "In Ambush," and two fountain groups.

There are some excellent portrait studies by Samuel Murray, two good groups by A. Piccirilli, no less than 12 examples of Bela L. Pratt, including some admirable portrait busts; two animal groups by Phinister Proctor, always good, some portrait busts in keramics by F. G. Roth, a fountain and portrait bas relief by Janet Scudder, and Lorado Taft's dramatic and impressive group "The Blind," while a pathetic note is struck by the unfinished study of J. Q. A. Ward for an equestrian statue of General Shirley, for the veteran's work is about over, and a splendid portrait bronze bust of the dying Dr. William T. Bull by Enid Yandell.

Free Days at Academy.

The exhibition will be open free to the public on Tuesday and Friday evenings, from 8 to 10 o'clock, and on Sunday afternoons from 1 to 4 o'clock.

Further notice of the pictures in the Winter Academy—as said above, the best thus far in its history—which could only be briefly reviewed last week will be made next week.

JAMES B. TOWNSEND.

METROPOLITAN MUSEUM.

The Hall of Casts at the Metropolitan Museum, which had been closed to the public for several months while improvements were being made, was reopened last week.

In the room of new acquisitions is an exhibition of specimens from the excavations at the pyramids of Lisht. Some of these specimens of early Egyptian art are the most remarkable ever seen in this country. Among them is the head of a statuette of Amenemhat III., of which only two others are known to exist; two inscribed jambs of a doorway of a temple, each bearing in perpendicular lines the names of Amenemhat I. (2000 B. C.); foundation-deposits, miniature pots, plates, etc., such as were in use at the time of the building of the temple; an Osiride statue of Sesostri I., the son of Amenemhat I., from the temple causeway, and pottery, glazes, jewelry and other small objects, from the cemeteries at Lisht, of the relief sculpture from the temple. Several blocks are shown, some of which retain their original colors, blue, orange, red, and pale green.

The famous "Boscovale Frescos," an exquisite, much-admired, and priceless collection of twelve paintings, on view in the Museum, will soon be transferred to new quarters to be erected by the city, and constituting an annex to the Museum proper, solely for the purpose of adorning its walls with these works.

LONDON LETTER.

London, Dec. 9, 1908.

The event of last week was the sale at Sotheby's of the famous library of Lord Amherst of Hackney. A sensation was caused by the withdrawal of the whole series of fifteen Caxtons, which include the first work printed at the Westminster press, "Dictes or Sayings of the Philosophers," and also the first work printed in the English language, "Recueil of the Historyes of Troye." These were bought by a collector on the eve of the sale, and although no announcement has been made as to the identity of the buyer, it is generally understood that they were acquired for Mr. Pierpont Morgan. I hear that the price paid was £75,000.

Among the best prices at the auction were £2,000 for the Apocalypse from the Block Bible printed in Holland in 1455, this sum being four times the price of the same at the Crawford sale in 1887. For the first volume of the famous Mazarin Bible Mr. Quaritch paid £2,050; while King Charles I's copy of the celebrated Cambridge Bible in elaborate royal binding made £1,000.

At the dispersal of the Jaques Blumenthal collection of old English silver at Christie's on Thursday Messrs. Crichton paid 300s. per ounce for a William III trencher salt-cellar 1696; 270s. per ounce for a George I dredger 1723, and 215s. per ounce for a Charles II castor 1682.

CHICAGO.

A group of fifteen portraits by Wilhelm Funk shown in the Reinhardt Galleries has met with enthusiastic praise. It is undoubtedly the best "one man" portrait exhibition ever shown in this city. A certain dignity and naturalness of pose, grace of expression in hands and countenance characterize these portraits of well-known New York men and women, which are also marked by great simplicity. That of Miss Nora Harris, a study in black, besides its truth, has a certain decorative elegance. Portraits of Frank Jay Gould, of George McAneny, of J. L. Prince are strongly executed. Four portraits of young children are very charming; that of little Dorothea Gould being especially quaint and interesting.

A special exhibition of the oils of Harry Roseland recently occupied the chief gallery of Marshall Field & Co. There were 23 in all. The entire group showed phases of southern plantation life, glimpses of the cotton fields, interiors with expressive groups. A study called "Was It for the Best," two aged negroes gazing at a portrait of Lincoln, had much pathos. Roseland's exhibition was well liked and is followed in the same gallery by a Stephen Parrish show to continue until Dec. 26.

OBITUARY.

Henry Deakin, the art dealer of Chicago, died suddenly there Dec. 10, after an operation for appendicitis. Previous to his career in this country Mr. Deakin lived for many years in Yokohama, Japan, where he was at one time associated with Sir Edwin Arnold. He was said to have been the first man to bring to this country the works of Makurza Kozan and the enamel work of the Japanese artist Namikawa.

While he was in Japan Mr. Deakin became interested in the native pearl fisheries and retained his interests when he came to America. Until he took the native American pearl fisheries in hand few persons in the United States were aware that valuable pearls were to be found in Wisconsin.

THE BROWN PICTURE CLUB.

The Brown Picture Club was organized by the AMERICAN ART NEWS last year, has finished its first year, and the pictures painted by Prof. Bolton Coit Brown have been assigned to the members of the Club, all of whom express themselves as well pleased with the result of their membership and subscription. It will be remembered that the AMERICAN ART NEWS took up Prof. Brown's suggestion of a co-operative picture club and organized such a club for him on a mutual subscription basis. Each member of the Club paid \$80, in regular installments, and this was turned over to Prof. Brown, who thus received a fairly regular income while he was painting his pictures.

These were produced in his studio at Woodstock, Ulster Co., N. Y., are for the most part painted in a low color key in soft tones, and are filled with that sympathy with nature which is the chief characteristic of the artist's work.

Bolton Coit Brown.
An Appreciation by Leon Dabo.

If the tendency of modern landscape painting were to be summed up in a short sentence it would be "Light and atmosphere," and it is light and atmosphere above all that Mr. Brown expresses, and this light is embodied in visions of the loveliest color—color that is ever shifting, radiant and ambient in its pristine beauty. Bolton Coit Brown is one of a band of younger American painters who are the advance guard of a revolt against formalistic and academic teachings, and who seek to express their own ideas of beauty, of nature, of the charm and music of color in a personal way, and this individual rendering of the mysteries of nature and beauty is the strength of the modern American landscape tendency.

The series of Mr. Brown's landscapes lately shown at his studio place him among the masters of his craft. Several of his nocturnes were overpowering in their exquisite emotional value. The California landscapes—as well as the Catskills, employing a full color scale, and always redolent with light, and drawn in a strong virile manner—place Mr. Brown in the very front rank of our landscape painters. The most impressive, perhaps, was a group of two figures, nude, bathing in the moonlight.

BARNARD TO FINISH WORK.

The State of Pennsylvania has arranged with George Gray Barnard, the sculptor, through the assistance of some New York friends of the sculptor, to finish and install in a year or so, the great groups of statuary that are to adorn the new entrance of the State's new Capital at Harrisburg.

The aid extended to Barnard consists of sufficient money to cancel his \$20,000 bond and to pay his debts to workmen in France and Italy, so that the plaster casts may be released and the marble purchased to carve the great ideals.

This money was supplied, it is announced, by Sir Caspar Purdon Clarke, Robert C. Ogden, Albert Shaw, Walter H. Page, Prof. E. R. A. Seligman, F. E. Bourne and Anna M. Carpenter, all of New York. It has been invested in a mortgage on land, so that the committee is secured and at the same time can exercise certain supervisory power delegated to it by the State.

Barnard will leave at once for Carrara, Italy, where he will execute his groups.

Simultaneously with the Barnard announcement comes the news that the State Board of Public Grounds and Buildings had accepted a proposition from Edwin A. Abbey to donate to the Commonwealth of Pennsylvania ten mural paintings of various sizes, to be placed in the hall of the House of Representatives, to complete his allegorical scheme of decoration for the Capitol.

IMPORTANT ART SALES.

AMHERST SALE, LONDON.

Big prices were realized at the sale by auction of Lord Amherst's collection of tapestry, French furniture and enamels, Dec. 11. The pick of the tapestry, an eight-panel set of old Gobelins, representing episodes of the military career of Louis XIV., brought \$65,000; a 16th century enamel plaque, representing the death of the Virgin Mary, brought \$38,000, and a suite of Louis XV. furniture, two settees and 12 chairs, also sold for \$38,000. The total amount realized is nearly \$200,000.

It is understood that the eight panels of tapestry were bought for a private collector, who, as is customary, is reported to be J. Pierpont Morgan.

The sale of Amherst's tapestries, limoges, enamels and other objects of art was continued at Christie's, Dec. 12. Nattier's "Portrait of a Lady" fetched 2,800 guineas. A portrait of the Marquise De Rumilly was sold for 2,940 guineas.

KADROYAMA SALE.

At the Fifth Avenue Auction Rooms, No. 333 Fourth avenue, Japanese and Chinese works belonging to R. Kadoyama were sold Dec. 10, 11 and 12. A pink crystal quartz vase brought \$350 from R. W. Voorhees. A white jade vase went to Mr. Lanthier for \$220. He also bought, for \$180, a rose-colored crystal vase. A rose-colored crystal quartz altar set was obtained by G. Brown for \$140, and R. W. Voorhees paid 150 for a large moss green jade vase.

At the closing session, Dec. 12, a hard porcelain galipot of milky texture of the Kien-lung period brought the highest price, \$320. A six-fold palace screen, dated early eighteenth century, was sold for \$260, while a Mongolian rug with a fawn center brought \$145. The total sum received for the entire sale was \$16,481.

RHOADES SALE.

Effects of John V. A. Rhoades, adjudged an incompetent, were sold at the Fifth Avenue Art Galleries, Dec. 9, 10 and 11. A number of autograph letters from well-known persons were bought by Harry A. Cass at prices ranging from \$3 to \$5 each. One hundred and ten oil paintings sold to close the estate of Mrs. S. Newton Smith and N. Porter were offered, and brought \$4,123.50. The highest price was paid by W. W. Bagley, \$305, for "A Chance Meeting," by R. Goubie. "The Return from Market," by D. G. Strobil, went for \$112.50 to Mr. Rosenberg. J. G. Tyler's "The Bursting Tide" brought \$57.50.

The final session, Dec. 11, brought a total of \$21,851, making the grand total for the three days \$36,220. The sale in the evening of the W. Cole Dudley library showed a total of \$8,968.50.

An Oriental pearl pendant, studded with diamonds, brought \$4,000—the highest price at the afternoon sale. It was bought after some spirited bidding by S. W. Weyler. Edward Lauterbach and Olga Nethersole were among the bidders. W. Carlton paid \$300 for two Louis XVI. fans, a Vernis Martin fan and another entitled "The Love Letter." C. B. Alexander paid \$302 for "The Lovers," a Louis XVI. gold and agate oblong bonbonniere.

At the evening sale of the Dudley library \$700 was paid for thirty-two volumes of Bulwer Lytton's works, printed on Japan vellum. Forty volumes of what is said to be the finest edition of Washington Irving's works ever made was sold to C. Shaw for \$300.

YERKES SALE POSTPONED.

At the request of Corporation Counsel Pendleton the foreclosure sale of the site and building of that part of the Yerkes Art Gallery, which fronts on Fifth avenue has been put off to December 23. The property had been mortgaged to the Mutual Life Insurance Company for \$225,000.

The Corporation Counsel expressed the hope that some one would pay up the mortgage and settle with Mrs. Yerkes, who may contest this provision of the will. Such a course would insure the passage of the gallery to the city at an early date.

BLACKBORNE LACES UNSOLD.

At the final sale of the Vitall Benguiat collection of laces and old textiles Dec. 12, the Blackburne collection of laces—645 specimens—brought not a single bid. The upset price had been set at \$20,000, and the laces were to be sold as one lot.

Mr. Benguiat, it is said, will wait two months for a museum purchaser. The total for the three days' sale was \$20,730.

PARIS LETTER.

Paris, November 9, 1908.

American artists carried away all the honors at the exhibition this week of the Societe Internationale, where they found themselves in competition with Spain, Austria and Italy, as well as France.

Hubbell's interiors and MacCameron's popular types won the highest praise, which was shared by Friesseke, who contributed a number of decorative landscapes, and by Bunney and Harrison. With these exceptions the exhibition was far below the average. It has the general appearance of a collection of Christmas covers for popular magazines.

Augustus Rodin is very sick at his home in Meudon, and has been unable to go to his studio in the Rue de l'Universite for the past week. The Whistler monument is at present unfinished, and several other big pieces of work need many more touches before they can leave the workshop.

In spite of his advanced age of 68 years, Rodin has been in the habit of working in his studio from early morning until late afternoon. His present condition is alarming his friends.

WASHINGTON.

The forty-second annual convention of the American Institute of Architects was held on Tuesday, Wednesday and Thursday. The evening session of the Institute took place at the Corcoran Gallery on Tuesday. This was a memorial meeting in appreciation of the late Augustus St. Gaudens, whose sculptural works are now on exhibition in the lower atrium of the gallery. The receiving party were Mmes. Jusserand, James Bryce, Robert Bacon, Cass Gilbert, and Glenn Brown.

Letters were read from art societies in France, Great Britain, Germany, and Italy, and short addresses made by Hon. Elihu Root, Secretary of State; Baron Mayer des Planches, Italian ambassador; M. J. J. Jusserand, French ambassador; Joaquim Nabuco, Brazilian ambassador; Hon. James Bryce, British ambassador; Baron Takahira, Japanese ambassador, and by Senor Godoy, charge d'affaires of Mexico.

The Robert Reid collection of paintings on exhibition through December 23, in the studio of F. D. Millet, Forest Hall, attracts art lovers. The collection, thirty-four in number, represents three years' work of the artist, the scenes being mostly of New England.

BOSTON.

There is talk of a popular subscription to purchase George Grey Barnard's "Hewer" for erection in Boston. Worse things, of course, have been exposed to the changeable New England climate. Mr. Barnard is an energetic sculptor whom a great many people appreciate, as is shown by the number of illustrated articles about him which are appearing in all the periodicals. He has, in fact, become as inevitable, to the editorial mind, as President Roosevelt or Governor Hughes, and it is a poor little laudographist (the hybrid comes to us from London) who cannot turn out a neat appreciation of this brilliant exponent of American robustness. True, the attitude of fellow craftsmen is not always exactly cordial, but perhaps professional jealousy explains that. Boston, anyway, needs good sculpture.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

- Ainslie Gallery.**—Landscapes by W. Merritt Post, to Dec. 31.
- Astor Library.**—Illustrations of architectural ornament by sculptors of Prague, colored reproductions of embroidery by Russian peasant women, and reproductions of paintings by J. L. Gerome.
- Bauer-Folsom Co., 396 Fifth avenue.**—Pastels by Walter Griffin to Dec. 31.
- Brooklyn Institute of Arts and Sciences.**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
- Bonaventure Galleries, 5 East 35th St.**—Points of XVIII Century Coiffures and Costumes, Bibetots and beautiful bound books, etc.
- Century Club.**—Paintings by Lockwood De Forest to Jan. 4.
- Clausen Gallery, 7 East 35th St.**—Landscapes by Edward Gay, to Jan. 1.
- Richard Ederheimer.**—Three centuries of engravings and etchings to December 31.
- Ehrich Galleries, 463 Fifth Avenue.**—Choice examples of early Dutch and Flemish masters, to Dec. 31.
- Knoedler Galleries.**—355 5th Ave.—Rare old mezzotints and stipple engravings.
- Metropolitan Museum.**—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
- Montross Gallery, 372 Fifth Avenue.**—Paintings by Childe Hassam to December 26.
- Macbeth Galleries, 450 Fifth Avenue.**—Bronzes and sculptures by St. Eberle, Chester Beach and others, to Dec. 29.
- National Academy of Design, 215 West 57th St.**—Annual winter exhibition, to Jan. 9. Admission, 50 cents. Free days, Tuesday and Friday evenings and Sunday afternoons.
- National Arts Club, 119 East 19th St.**—National Society of Craftsmen Exhibition of Art Crafts, to Dec. 28.
- Oehme Galleries, 320 Fifth Avenue.**—Water colors by Mrs. W. J. Stillman.
- Powell Gallery.**—Thumbnail Sketches by 21 prominent American Artists.
- Salmagundi Club.**—Water color exhibition by artist members.
- Scott & Fowles Galleries, 295 5th Ave.**—Miniatures by Charles Turrell.
- Religious Paintings by Henry O. Tanner, 6 East 23d St.**
- The Rice Gallery, 45 John St.**—Thumbnail Sketches by Julian Onderdonk.
- Tooth Galleries, 420 Fifth Ave.**—Sir Alma Tadema's latest painting "Caracalla & Geta," to Dec. 31.

EXHIBITIONS NOW ON.

Bronzes at Macbeth's.

An exhibition of carefully selected bronzes by American sculptors is now on at the Macbeth galleries through Dec. 31. These bronzes, for the most part small in size, are really a revelation, and will surprise those who have not followed the development of the sculptors—most of them younger men and women—represented. Here are those carefully studied, truthful and wonderfully modeled low life subjects of Miss Abastenia St. L. Eberle, which she has found for the most part on the lower east side of New York, together with her well known larger figure, "La Cigale," the statuettes of Chester Beach, graceful and of fine conception, and his exceptionally good figure, "Out of work," as also the figures by Mrs. Bryson Burroughs and Janet Scudder, which have brought them deserved reputation.

Arthur Putnam, of San Francisco, sends some figures of wild animals, so truthful and well executed as to make him a candidate with Phinister Proctor and the late Edward Kemeys for the title of "The American Barye." From C. M. Russell, who makes his home in the wild west, come "A Buffalo Hunt" and other groups depicting life in the far west, which are as good and as true to their subject as are Remington's pictures. The display makes really an annex to that of the National Sculpture Society now on at the Fine Arts galleries.

Childe Hassam at Montross'.

Eighteen landscapes and a portrait, all new works in that they none of them have been publicly exhibited before, make up Childe Hassam's annual display at the Montross gallery, 372 Fifth Avenue, which will remain open through Dec. 26. The artist is now in Oregon, where he went some weeks ago, and where he still remains, fascinated by the scenery and crystal air of that state. In the present exhibition he gives his first impressions and the results of his visit in four remarkable canvases which hold the center of the gallery's four walls. These, respectively entitled "The Rainbow in the Desert," "Wagon Tire and Squaw Cap," "Stormy Sky-Harney Valley," and "Painted Butte-Harney Desert," are painted with all the artist's technical skill and are beautiful presentments of the rock formations, desert solitudes, and above all, of the wonderfully clear and wine-like atmosphere and skies of the far western land.

The remaining pictures comprise several presentments of the artist's favorite summer resorts, the Isle of Shoals, Gloucester and Provincetown, a delicate and delightful picture of that famous church at old Lyme, Conn., in spring, a characteristic, awkward female nude strolling through a sunlit glade, three delicious, clear-aired, sunlit woodland vistas, one an autumn Indian summer scene, and two small sunset and sunrise effects, lovely and tender in feeling.

The exhibition as a whole shows that Mr. Hassam goes "from strength to strength," and further emphasizes his place as a colorist and painter of sunlight and air, of the joyousness of summer, in the woods, and especially on the rocky and sandy shores of New England. His two canvases, "Seaweed Low Tide," and "The Ledges," both painted on the Isles of Shoals, with his "Diamond Cove No. 2," are remarkable transcriptions of nature—and it is doubtful if any other American artist could so truthfully and exquisitely portray the rich reds of seaweed clinging to redder rocks and framed by ultramarine seas and skies.

Pictures by H. O. Tanner.

Henry Ossawa Tanner, an American artist, for many years a resident of France, where his work has received many medals and honors—one of his canvases having been purchased by the French government—and who confines himself almost entirely to religious figure subjects, is in this country on a visit, and is showing a number of his pictures at No. 6 East Twenty-third Street. The work of Mr. Tanner is familiar to American art lovers from its frequent exhibition at the Pennsylvania Academy displays, of the schools of which institution he is a graduate, at other routine public exhibitions in this country, and from its place in the permanent galleries of the Carnegie Institute of Pittsburgh, the Pennsylvania Academy, the Chicago Art Institute, etc. He is also represented in many private collections, notably those of

Messrs. Atherton Curtis, Rodman Wanamaker and others.

He is the son of a Methodist bishop, and after his studies here he went to Paris and became a pupil of Benjamin Constant and Jean Paul Laurens. He first exhibited in the Paris Salon in 1896, when he received an Honorable Mention for his "Daniel in the Lion's Den." In 1897 his "Resurrection of Lazarus" won a Gold Medal at the Salon and was purchased for the Luxembourg Museum. In 1906 he received a second Gold Medal from the Salon, which placed him "hors concours." This distinction he won by his picture, "The Two Disciples at Emmaus." Last year his salon picture was entitled "Behold the Bridegroom Cometh," and this splendid canvas is the clou of the present display. The 29 other pictures shown include several new ones and others loaned from public and private collections in this country.

The artist paints in a low key and in subdued tones, and his canvases are permeated with the deepest sentiment and religious feeling. It is difficult to describe their effect, but effect they have, and one comes from the present display with almost the same feeling with which one leaves some dimly lit, incense atmospherized old world cathedral. Technically Mr. Tanner's work is marked by unusual power of composition, strong and accurate draughtsmanship and harmonious color.

Edward Gay at Clausen's.

Edward Gay, the veteran American landscapist, is showing through Jan. 4 at the Clausen gallery, No. 7 East 35th Street, 31 landscapes, with few exceptions painted the last two years. The artist's work is almost too well known to need description, but to those who follow American landscape art this exhibition will be not only an inspiration but a proof that increasing years may bring to a studious and serious painter more often more strength and quality than feebleness or deterioration. Known for many years as the "painter of the wheatfield," Mr. Gay, during the last decade, has broadened in his art and now paints not only with added strength but with a sincerity and tenderness of feeling that are remarkable. Particularly fine in the present display are "In the Wind," "October," lovely in color; "Flying Mists," with a touch of Wyant in its splendid sweep of air and sky; "Up the Lane," rich and fine in color; "Pelham Marshes," tender in feeling and sentiment, and "Sunset," unusually rich in color quality. An interesting canvas, "A Memory," of the artist's trip to Greece two years ago, is "The Bed of the Elissos, Athens," a large and ambitious work, a little too panoramic in effect.

The lesson that this display of the works of this simple-minded, kindly, sincere and able older painter should give to the younger artists of to-day is that earnest work and the cultivation of generous and kindly qualities, make for better and more satisfying production as the years roll on.

Thumbnails At Powell's.

At the Powell Art Galleries a thumbnail exhibition by prominent artists and it will continue through Dec. 30. This is the first time that such an exhibition has been held in a public gallery, but judging from the amount of interest it is exciting it will probably be followed by many others of its kind.

J. Carroll Beckwith's charming group of impressionistic and sketchy canvases are quite as interesting as many of his more finished works. Paul Cornoyer shows a group of six attractive landscapes and city streets, and Colin Camp-

bell Cooper six pictures which, although sketchy are very characteristic.

Charles Warren Eaton's skilful handling and poetic atmospheric qualities are at once recognized even in these smaller works. G. Glenn Newell's collection of eight shows a variety of subjects painted last summer near Beaupre, Quebec, and all attractive. Irving R. Wiles shows a figure piece and four shore pictures, all characteristic. A. T. Van Laer and Edward Potthast are represented by sketches characteristic of their more important works.

Other artists exhibiting are Howard Russell Butler, George W. Cohen, William L. Carrigan, Frank Fowler, with a charming group of six pictures; Herbert W. Faulkner, Arthur T. Hill, J. W. Fosdick, with landscapes and incised wood pictures, Arthur Hoerber, J. A. Mohlte, William Ritchel, Frederick L. Stoddard and George H. Shorey.

This is an excellent opportunity for the public to secure examples of the works of American painters of high rank at very low prices.

Salmagundi Water Colors.

The annual stag dinner and smoker which open the yearly exhibition of watercolors and pastels at the Salmagundi Club were enjoyed Dec. 11. The exhibition opened to the public Dec. 12 and will close to-day. It was decidedly satisfactory in point of attendance and sales. 133 pictures were shown.

R. M. Shurtleff was represented by two charming wood interiors, poetic and characteristic. Reynolds Beal's "Southern Seas," a pastel, stood out for its virility and truth of conception. Edward Dufner's "A Summer Evening," was charming in tone and atmospheric qualities, as was also his "Late Afternoon, Venice," "The Net Menders," by C. P. Gruppe, was a truthful rendering of a Holland scene, characteristic in gray tones. Evergood Blashki sent a strong and convincing landscape.

Glenn Newell's "Blazing the Way" was one of the best works in the exhibition. This canvas excited much favorable comment at Buffalo and other cities in last season's rotary exhibition. It was delightful in tone and poetic quality, and combined with truthfulness of rendering was one of the greatest attractions of the display. Not less interesting was his "Old House, Province of Quebec." W. C. Fidler sent a landscape characteristic and charming. Cullen Yates' "Meadows" was something of a disappointment, as it lacked the pure tones generally observed in his pictures. Frederick Waugh sent two canvases, "Pandora" and "The Dancers." The latter, five graceful girls against a background of tall, straight trees, was a charming composition and pleasing in tone. It is a little monotonous in line.

Frederick Crane's landscape, "After a Storm, Dorset," was good in values, but rather indefinite as to composition. William Ritschel's "Bit of a Dutch Village" was excellent. John Rettig was represented by one of his characteristic Holland pictures. Gordon Grant's impressionistic "Capital and Labor" was virile and attractive. Charles Warren Eaton's two watercolors of "Old Bridges" were a delight in tone and quality. W. Merritt Post sent two landscapes pleasing in atmospheric quality. W. H. Drake's "Lions' Lair" attracted deserved attention. "A Cider Mill," by M. Petersen, was clever in composition and well handled. Edward Potthast sent a strongly realistic work, "For Distant Lands."

Other artists represented by excellent examples were Gustave Cimiotti, Arthur T. Hill, Howard McCormick, F. K. M. Rehn, Alon Bement, etc.

WITH THE DEALERS.

Beginning Dec. 21 and continuing until New Year's day, the Fifth Avenue Art Galleries, No. 546 Fifth Avenue, will be given over to the exhibition and private sale of a large and well chosen stock of furnishings, textiles and rugs, pictures and art objects. During this holiday recess from the important auction sales of the house Christmas shoppers can find many beautiful objects at unusually low prices.

Mr. Rene Gimpel, of Gimpel & Wildestein, No. 509 Fifth Avenue, was due to arrive yesterday on La Provence on his annual winter visit to the house in this city. Two or three important sales have been made by the firm of late.

At the attractive little gallery of Mr. R. Ederheimer, No. 509 Fifth Avenue, which he calls "A Print Cabinet," there is, now, in addition to some rare old engravings and etchings and a large stock of old prints suitable for holiday gifts, a continuing exhibition of fine prints of the masters and schools of the 16th, 17th and 18th centuries. This exhibition is worthy the attention of all collectors and connoisseurs.

A well-selected number of superior examples of the modern French and Dutch schools are now on view at the Noé galleries at Fifth Avenue and 40th street, opposite the public library. Among these are a large and fine example of José Weiss, a remarkable landscape, a superb example of de Bock, a large and luminous landscape with water by N. Bastert, a charming little canvas by the late Sanchez-Perrier, two examples of Clays, one especially good and rich in quality, a charming little Kever, three Corots, all of his silvery period, a rich Jules Dupre and as a contrast, an early and excellent example of the American artist, Frederick Remington.

Mr. Arthur Tooth, of Tooth & Sons, No. 420 Fifth Avenue, sailed last week for London to spend his Christmas holidays there. He will return next month. Mr. Augustus Tooth, who has been traveling in France to recuperate after an attack of gripe, has returned to London quite restored to health. Among other fine pictures in the New York galleries, including Alma Tadema's "Caracalla and Geta," is a fine example of the modern Dutch painter Albert Nenuys.

Mr. Herman Schaus, who has been seriously ill and absent from his galleries for some weeks, is steadily improving and will soon be at his desk again it is hoped.

The Bonaventure galleries, No. 5 East 35th street are filled with handsomely framed autograph letters with accompanying contemporary portraits of distinguished men and women, bibelots and book bindings and artistic prints, old fans and art objects, all suitable for dainty Christmas presents. The exhibition of old prints and objects furnishing the boudoir of an 18th century Grande Dame, which closed last week, was a great success.

A profusion of delicate and dainty Oriental art objects, beautiful screens in water color, oil and needle work, bronzes, old and modern Japanese colored prints, all shown with accessories of flowering plants, fountains, etc., make the Yamanaka galleries, No. 254 Fifth Avenue, a most attractive place to visit and to select holiday presents from at this season.

An exhibition of pastels by Walter Griffin is now on at the Bauer-Folsom galleries, No. 396 Fifth Avenue, and will remain through December 31. Perhaps the most important example of the work of Lillian Genth she has yet produced, entitled "A Pastoral," is now hung in these galleries. It is a characteristic subject, a three-quarter life size, nude of a young woman standing on the bank of a stream under some trees, through whose leaves the sunlight is filtered on her body. In drawing and composition, but especially in the brilliant rendering of sunlight and flesh tones, the canvas is superior to similar subjects by Alexander Harrison and approaches very closely to Zorn.

In the Knoedler galleries there are now a number of interesting pictures which make up a most attractive holiday display—among them representative and superior examples of de Bock, Verboekhoven, Rico, Thaulow, Daubigny, Knaus, Von Marcke, Dagnan-Bouveret, Harpignies, Pieters, Clay, Raffaelli, F. Flameng, Charles Sprague Pearce and Jos. Bail.

At the Durand-Ruel galleries, No. 5 West 36th street, they are now showing following the exhibition of Renoir's works, which was very successful, some exceedingly well chosen representative and characteristic examples of Mary Cassatt, Sisley, Pissaro, Hugnet d'Espagnat, Maufra and Ziem.

The galleries of Charles, of London, No. 251 Fifth Avenue, have been rearranged and now present a handsome appearance for the holidays. Some of the furnishings and appointments secured by Mr. Charles are remarkable specimens, and it is difficult to understand how he obtains them. Among the most striking pieces now shown is a mantel and over mantel, a Chippendale mirror, and some tapestried furniture. The rear galleries have now been arranged as an old oak pannelled room.

Louis Ralston, No. 431 Fifth Avenue, has recently sold to a prominent and discriminating collector the well known and important portrait of the Hon. Miss Browne, by Sir Joshua Reynolds. Miss Browne was a famous beauty and married Sir Richard Bedingfield. The picture came from Lockett Agnew.

Some unusually fine specimens of Persian lustre ware, together with some rich old textiles, Italian Renaissance embroideries and Egyptian bronzes are now on view at the Kelekian galleries, No. 275 Fifth Avenue.

James Rice, Jr., is showing at his galleries, No. 45 John street, a selection of thumbnail sketches and pictures by Julian Onderdonk, a pupil of William M. Chase, F. Dumond and Robert Henri. These are especially suitable for holiday presents, and have rarely good artistic qualities.

Among the many reproductions in black and white and color, all most artistically and attractively framed, shown by the Detroit Photographic Co. No. 234 Fifth Avenue, this holiday season perhaps the most effective of the color reproductions are those of Albert Herter's exquisitely dainty and refined figure piece from a recent water color exhibition "The Gift of Roses," and Wilhelm Funk's famous three-quarter length seated portrait of the beautiful Mrs. Spottiswoode of New York. Both these reproductions are of course much smaller in size than the original pictures.

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